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THE BIMONTHLY GO MAGAZINE



Introduction

Dear Reader

This Magazine covers lots of events as well as different information about the game of Go (Japanese: 囲碁, Chinese: 圍棋, wéiqí, Korean: 바둑 Baduk). The whole project is still in its infancy and only maintained by very few people. Therefore we would like to apologize for possible mistakes and/or unclearness. If you don't know what Go is and would like to know more about it, visit the homepage of the Swiss Go Association¹.

With the last two issues Suji gained popularity and has greatly increased its readership. Even the AGA E-Journal² published a short article about the magazine. As a reaction to that, we received many e-mails with enquiries and suggestions for the magazine as well as the website. We've already implemented some new features like the News Mailer but we are still working on many other things to improve the quality of our publication.

Unfortunately there are some bad news too. Our layout editor will spend some time in Japan and won't be back until November. That's why the October issue will be released a couple of weeks later than planned. As a compensation the magazine will contain information on the Go-scene in Japan. And now please enjoy reading Suji!

Stjepan Lukac
suji@swissgo.org

¹ <http://www.swissgo.org>
² <http://www.usgo.org>

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Imprint

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As **SUJI** is still in the infancy the editorship as well as the contributors might change from issue to issue. If you would like to contribute content or want to make suggestions do not hesitate to contact us.

Results of the poll

In our first poll we wanted to know what you want to see more of in Suji. An overwhelming majority wants to read more on strategy (opening, attacking,...) as well as pro game reviews. So we tried to adapt this issue to your wishes. It includes an article about the opening and a game review by the russian pro Alexandre Dinerchtein. Don't forget to vote in the new poll too!

EuroGoTV

It has been about time that europe got his own go broadcast. EuroGoTV records lessons, reviews and games from various tournaments and puts them online on their website (<http://eurogotv.com>). After joining (for free) you can download as many videos as you like. Meanwhile there are about 100 of them. The latest ones are from the European Go Congress 2007 in Villach.

321Go

321Go is a new project by the creators of gobase.org. The aim is to create a go-server that is user-friendly and provides coaching as well as different kinds of courses and study-

material (such as tsumego). Your learning progress is being recorded on a profile homepage that is individual for every registered player. You can also add information on your person and a user-pic. More info on <http://321go.org>.

Go Search-engine

[Taken from the official homepage] There are many sites on the Internet dedicated to Go. The majority are non-profitmaking. They were created by people who enjoy playing Go strictly as amateurs. As a result, they don't invest much money or effort in making their sites popular among search engines, so it's hard to find their sites using Google, Yahoo! or other common tools. [...] The verb "to go" makes the situation even more difficult. If we search for "go magazines" or "go news" on Google, we may find only a few Go-related resources on the first few pages. It's terrible! The situation with Asian Go masters who have short and common names is also confusing. It's almost impossible to find games, biographies and photos on the main search engines. We have decided to solve this problem! We have made a special search engine, based on Google Custom Search, which searches information only on Go-related sites. [...] We exclude non-Go related sites, doorways, sites with hidden text and dishonest competitors.

Find the tool at <http://find.gogame.info/>.

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The 41th Wangwi

In the last two issues we have reported about the Honinbo and the Kisei-finals, which both are Japanese titles. For this issue we thought you might be interested in seeing something different, so we decided to show you the Kifu from this years Wangwi [왕위] tournament. The Wangwi is one of the four major titles in Korea. It literally means „throne“, as does the japanese “Ôza” [王座]. The current titleholder is Lee Changho [9p] who has attained the title in 1996 and defended it ever since against strong players such as Cho Hun-Hyun [9p] and Lee Sedol [9p].

His opponent this year was 19 years old Yun Junsang [4p] who has already snatched the Kuksu title from him. The confrontation ended in a 3:2 victory for Lee Changho. Nonetheless Yun Junsang has clearly proved to be a worthy opponent.

The Titleholder

Lee Changho (* 1975) was a disciple of Cho Hunhyun who at first doubted his talent due to his inability to replay some of the games he played that day. His style changed from wanting to play brilliant moves to the perfect use of common moves.

Cho Hun-Hyun later called him a „different kind of Go-genius“. His exceptionally well developed analytical and calculation skill

made it possible for him to beat even go-veterans. However, a new generation of Go-players with similar abilities forces Lee Changho to keep on reforming his style and adapting to the new wave.



The Challenger

Yun Junsang (* 1987) is part of this new wave. He became pro with the Kweong Kap-Yong Baduk School which is well known for having created many exquisite go players (Lee Sedol [9p] and Choi Cheol Han [9p] being the two most famous amongst them).

He won his first title (Kuksu, literally „national treasure“) by beating Lee Changho in march this year.

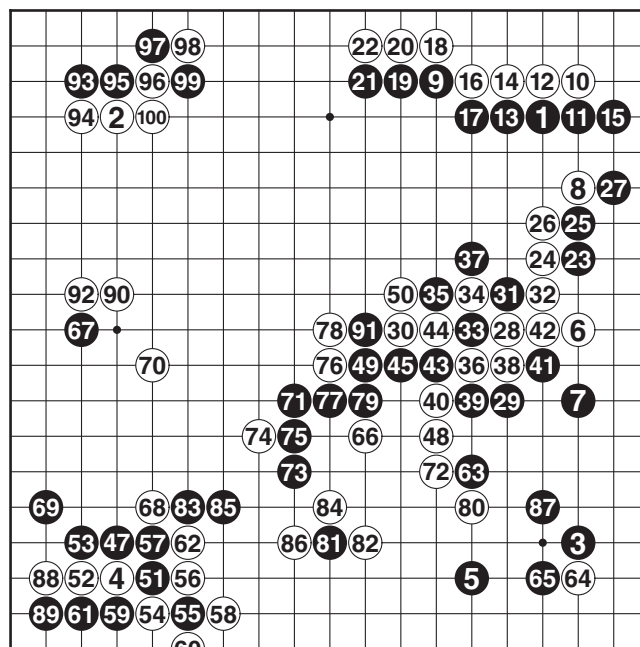


Game 1

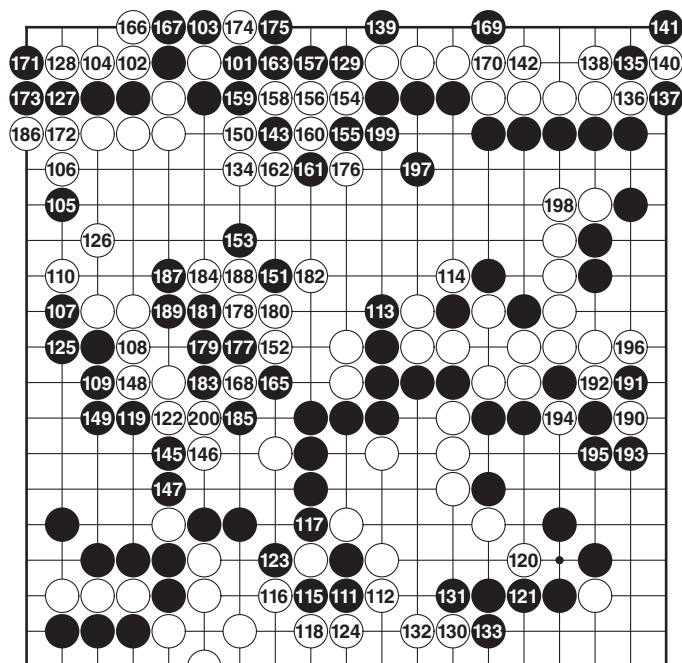
White: Yun Junsang (Komi 6.5)

Black: Lee Changho

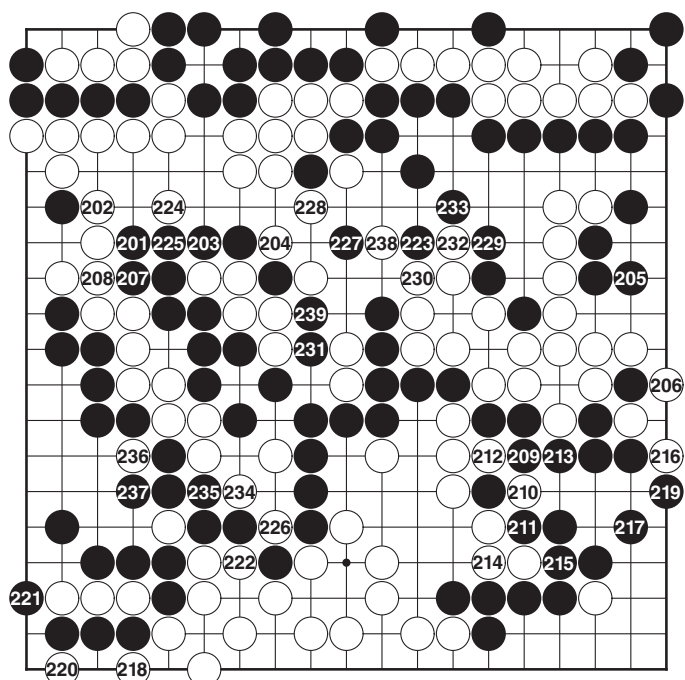
240 Moves, Result: W + R



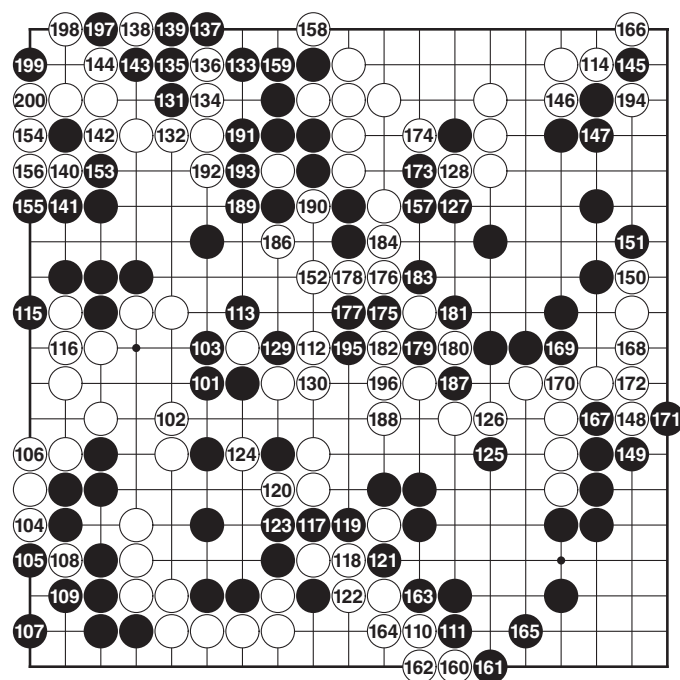
(1 - 100) 46 at 34



(101 - 200) 144 right of 123 , 164 at 143



(201 - 240) 240 connects below 204



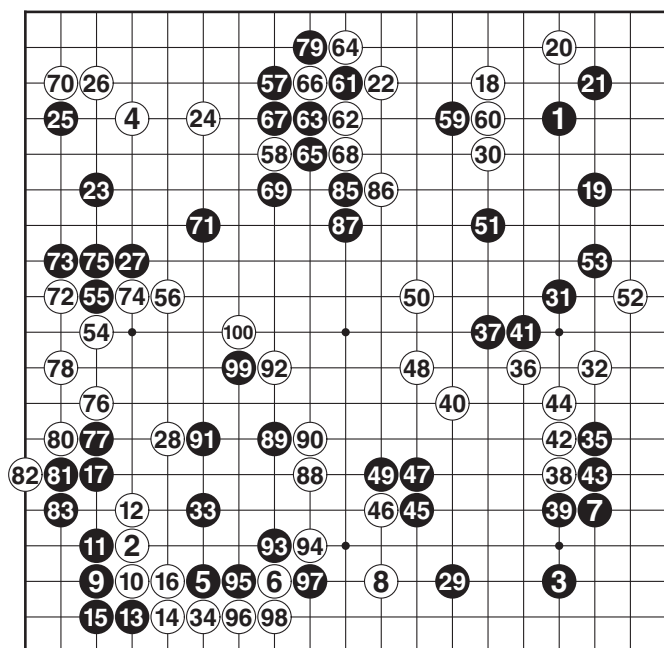
(101 - 200) 185 at 179

Game 2

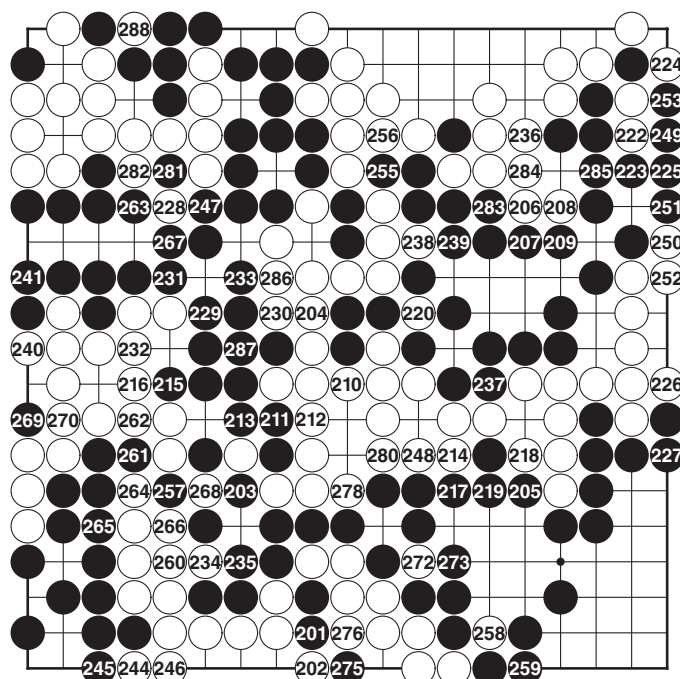
White: Lee Changho (Komi 6.5)

Black: Yun Junsang

290 Moves, Result: W + 0.5



(1 - 100) 84 at 61



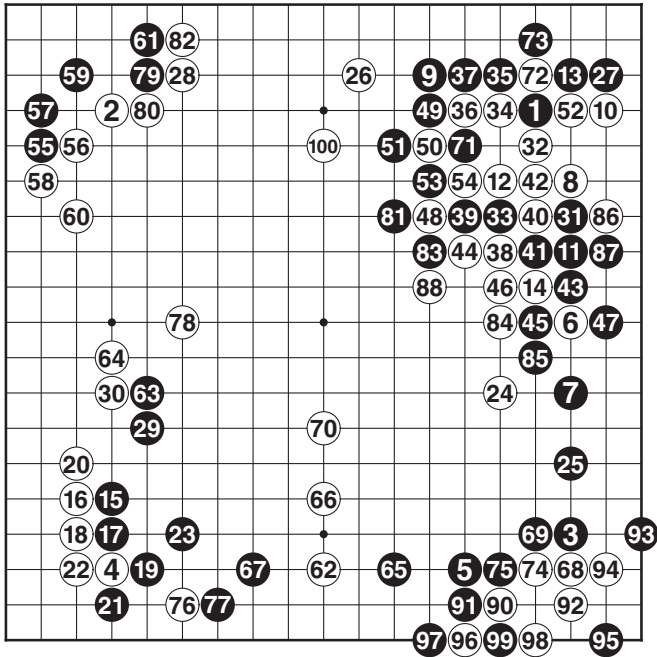
(201 - 290) 221 left of 220, 242 left of 221, 243 at 220, 254 connects, 271 at 257, 274 at 268, 277 at 257, 279 at 268, 289 at 228, 290 left of 288

Game 3

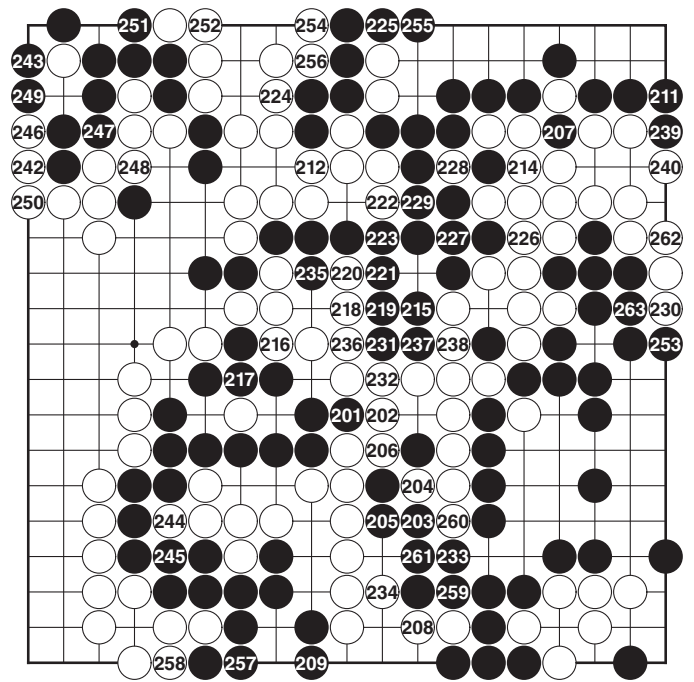
White: Yun Junsang (Komi 6.5)

Black: Lee Changho

264 Moves, Result: W + 3.5



(1 - 100) 89 at 39



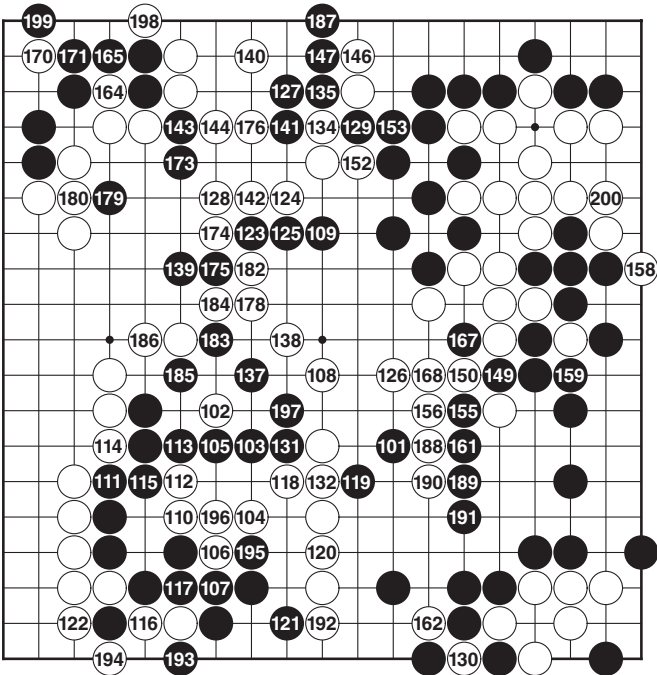
(201 - 264) 210, 241 ko above 207;
213 at 207, 264 ko left of 228

Game 4

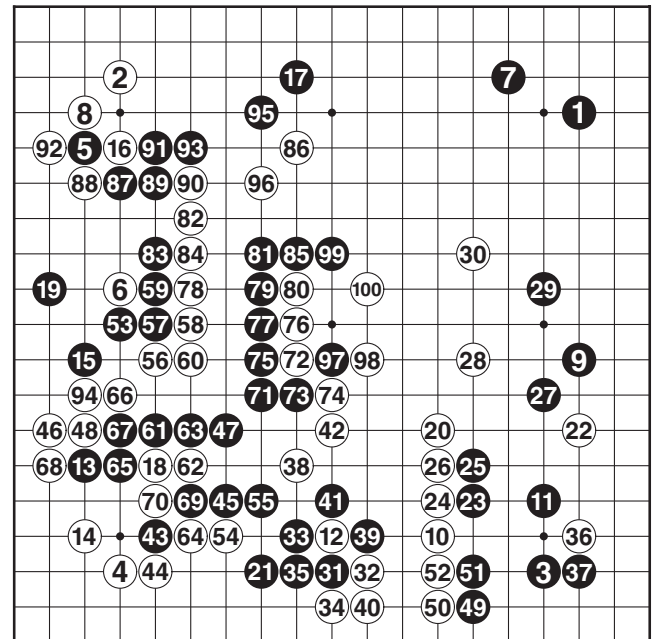
White: Lee Changho (Komi 6.5)

Black: Yun Junsang

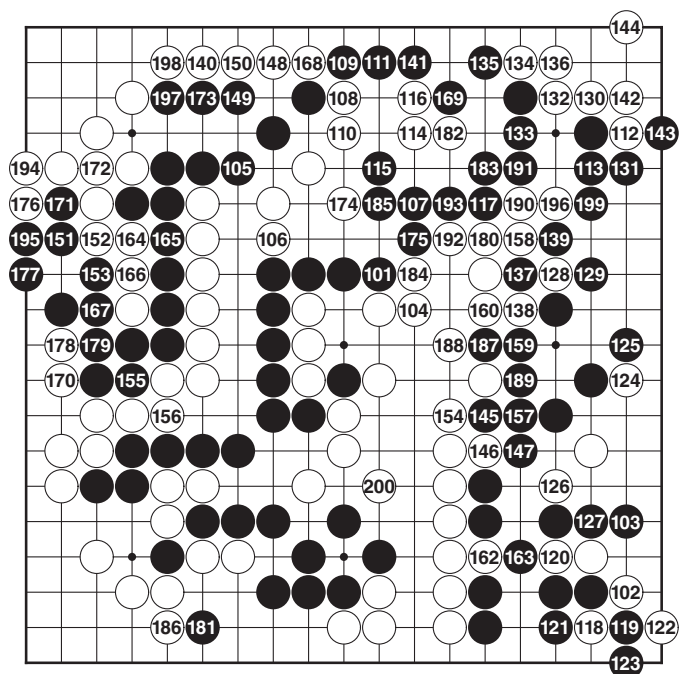
247 Moves, Result: W + 1.5



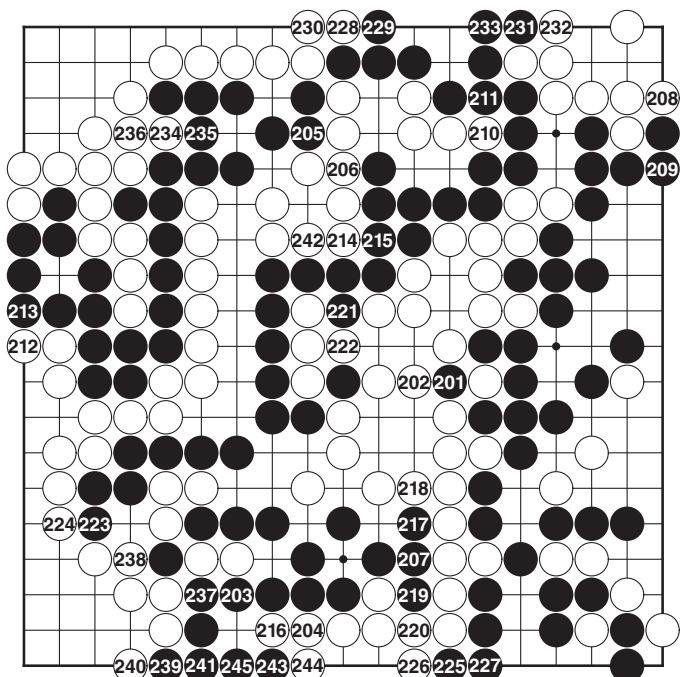
(101 - 200) 133, 145, 151, 157: ko left of 130;
136, 148 154: ko at 130



(1 - 100)



(101 - 200) 161 at 128



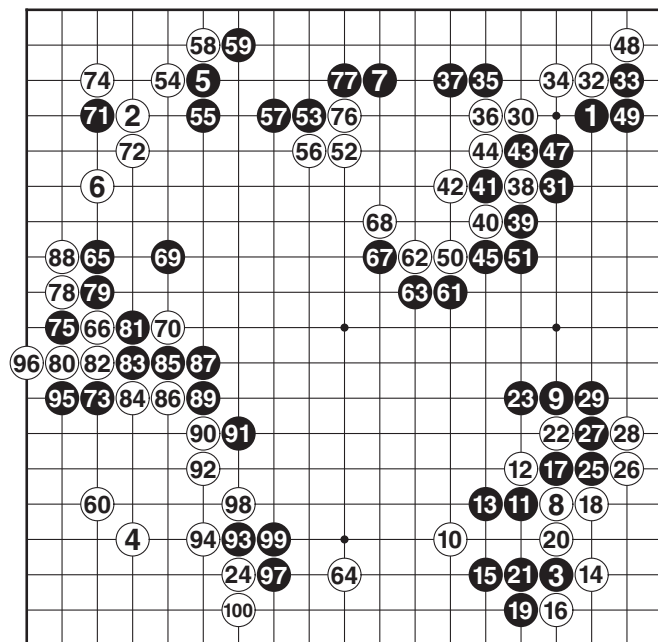
(201 - 247) 246 left of 238, 247 ko left of 201

Game 5

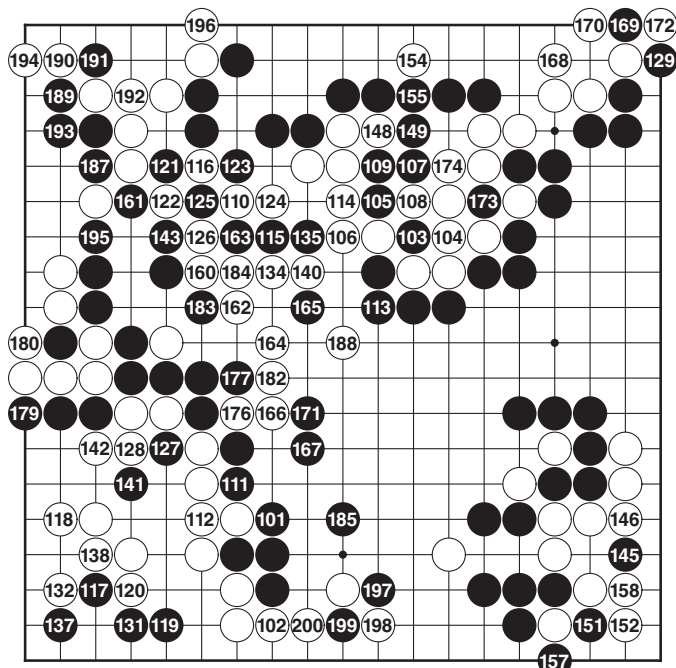
White: Lee Changho (Komi 6.5)

Black: Yun Junsang

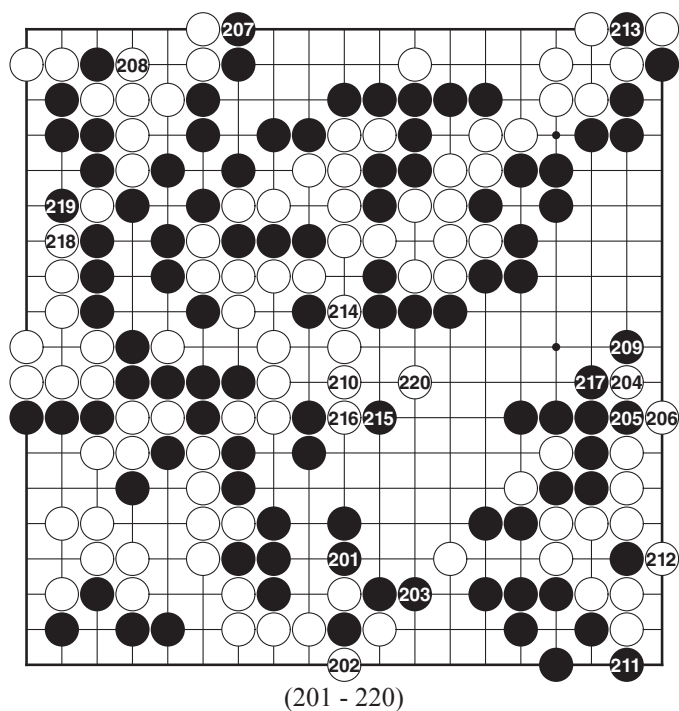
220 Moves, Result: W + R



(1 - 100) 46 at 38



(101 - 200) 130, 136, 144, 150, 156, 159 ko at 116;
133, 139, 147, 153 ko at 125;
175, 181 ko at 169; 178, 186 ko at 172



Player Profile: Fernando Aguilar

By Stjepan Lukac

Name: Fernando Aguilar
 Age: 48
 Nationality: Argentine
 Rank: 7 Dan



Fernando Aguilar is well known amongst most go-players. He is one of the few amateurs to have beaten more than one 9 dan pro. He also regularly plays on KGS under the nickname “Aguilar1”. His games usually draw a lot of spectators. If you’re interested in getting lessons, he also has a online go school¹.

SUJI: What was the best experience in your go-career?

F. Aguilar: There were lots of experiences to remember. For example, when I was still a boy and could play against Iwamoto Kaoru Sensei when he visited my country about 30 years ago.

And what was the worst?

It is just difficult to find a sad experience. Losing a game that one could have won is of course a pity, but as time goes on the pain goes away, too.

Was there an event that was especially funny or memorable in some other way?

The first time I went to Japan to take part in the 1st World Amateur Go Championship was one of that memorable events. I was glad to know Otake Hideo Sensei and get from him some wonderful game commentaries. About ten years after that I was able to play against him in the 2nd Fujitsu Cup. I was so happy in that occasion.

What are your favorite go-books and who is your model (someone you look up to)?

I remember two nice books: “Go Proverbs Illustrated”² by Segoe Kensaku and “Strategic Concepts of Go”³ by Naga-hara Yoshiaki. There are many models, each style of play has its own beautiful points. So I try to appreciate the games of several masters and get some knowledge from them.

What is your favorite go-proverb?

All the proverbs that appear in the book from Segoe Kensaku are fine, but if you push me I could mention: “learn the eye-stealing tesuji”, which refers to a move with multiple applications.

¹ <http://www.go.org.ar/page.php?name=clases>

² Published by the Nihon Ki-in

³ Published by Ishi Press, ISBN: 4871870065

When and why did you start playing go?

I learned with my father, who used to be a skilled chess player. We studied together with books written in English that he translated to me while I was still pretty young. I quickly fell in love with the game.

You are considered the “Pro-Killer” amongst amateur players. In 2002 you beat two 9 dan pros, how did it feel to accomplish this?

“Pro-Killer” is too big, I think. Anyway, those two games against Hasegawa Sunao⁴ and Yo Kagen were the best go I could play in my life and of course made me feel happy. I am also proud of the game I played in 2006 against Zhou Junxun 9-dan which I lost by 2 1/2 points.

Do you think that the western top amateurs are yet a challenge for eastern pro players, if no: do you think they ever will be?

The western top amateurs are still far from eastern top pro players. I think that the only westerner that can compete with reasonable chances against those eastern pros is Michael Redmond 9-dan.

You have often been to asian Go-competitions. Is there a difference in go-mentality between them and the western players?

Yes, there is. This is the cause of the difficulty in reaching the top for western players. Thousands of years of history and culture are not so easy to overcome.

Do you think that improvement in Go depends on whether you have talent or not? How can Go-players improve their play?

I think that each one has his own way. For me, reading books proved to be very helpful. It is also important to take part in competitions. Today you can play a lot by internet, so you can get the practice you need. But I'd recommend to review all the games you play and try to understand what happened, which were the critical points and which the key mistakes.

Is there anything you want to communicate to our readership?

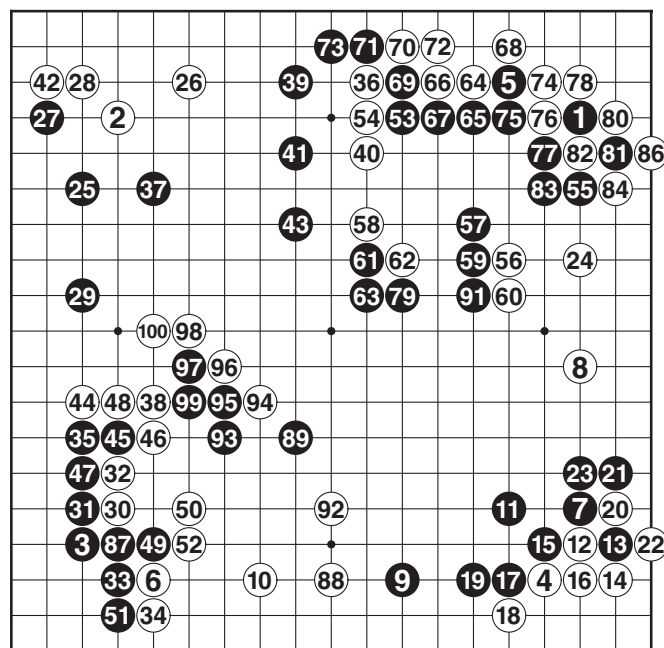
Go is an enjoyable game, worth of our best efforts.

Aguilar vs. Hasegawa

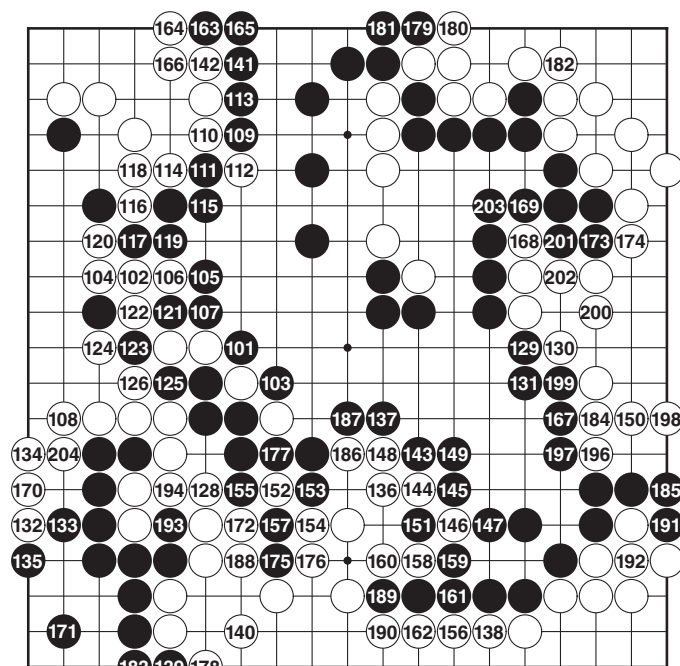
White: Fernando Aguilar 7d (Komi 6.5)

Black: Hasegawa Sunao 9p

204 Moves, Result: W+3.5



(1 - 100) 85 at 1, 90 at 82



(101 - 204) 127 left of 123 , 195 at 152

⁴ A spanish comment can be found on Fernando Aguilar's Homepage:
<http://members.fortunecity.es/andrespemia/archivos/toyota2002.htm>

Game Review: Dinerchtein vs. Shikshin

by Alexandre Dinerchtein

This is the game I played as black during the European Masters tournament. My opponent is Ilya Shikshin, 6-dan from Russia

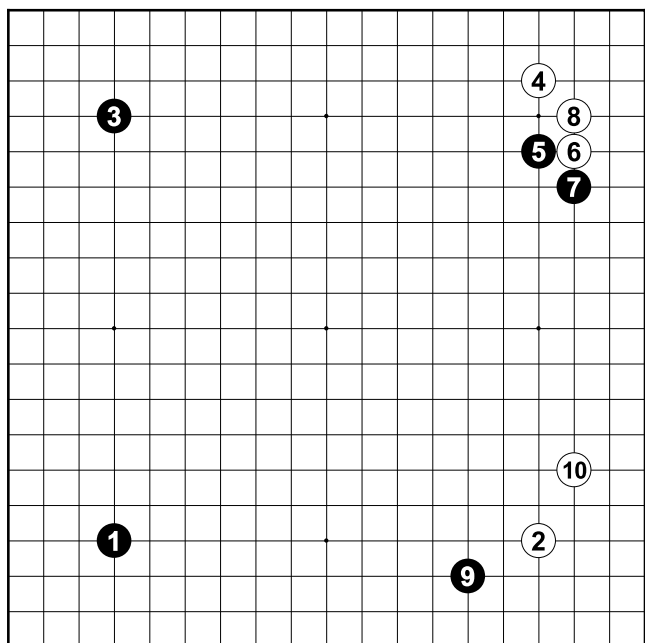
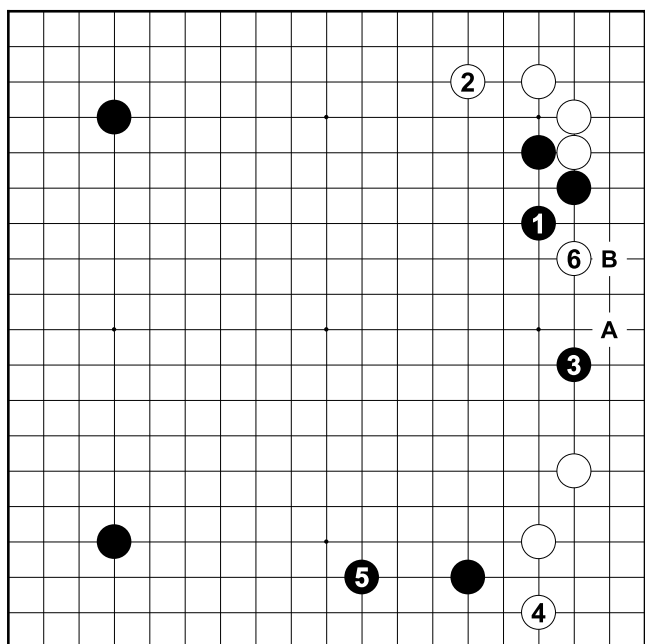


Fig. 1

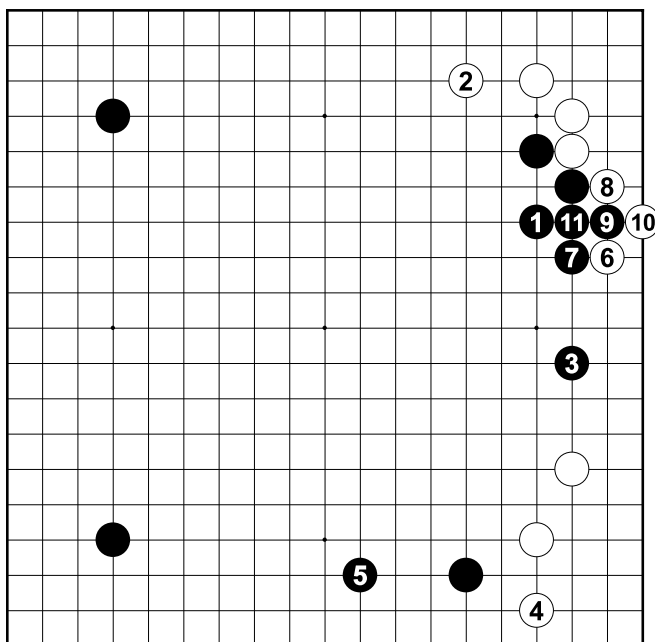
Fig. 1: Recently Ilya Shikshin, 6-dan changed his playing style a lot. He was an aggressive player in the past, but nowadays he is always playing for territory.

Move 10: He used this opening several times, including his game with Cristian Pop from the second round of the European Masters. It's a territory-oriented pattern. If White wants to play for influence, he can play at 10 and invite Black to enter the san-san.



Dia. 1

Dia. 1: Later White can still invade at 6 or at A. He can also use an endgame tesuji at B.



Dia. 2

Dia. 2: Black's territory would be small.

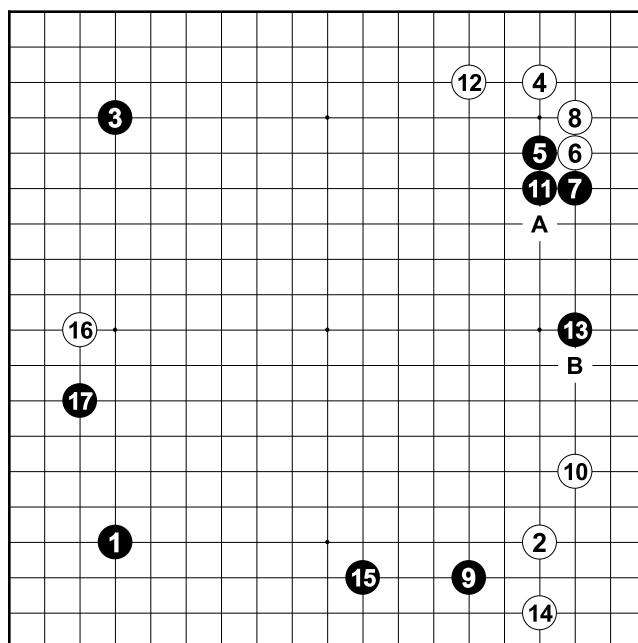
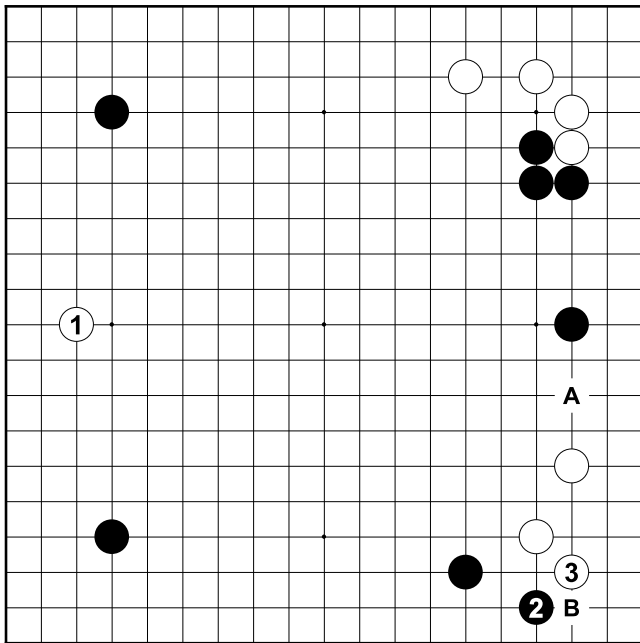


Fig. 2

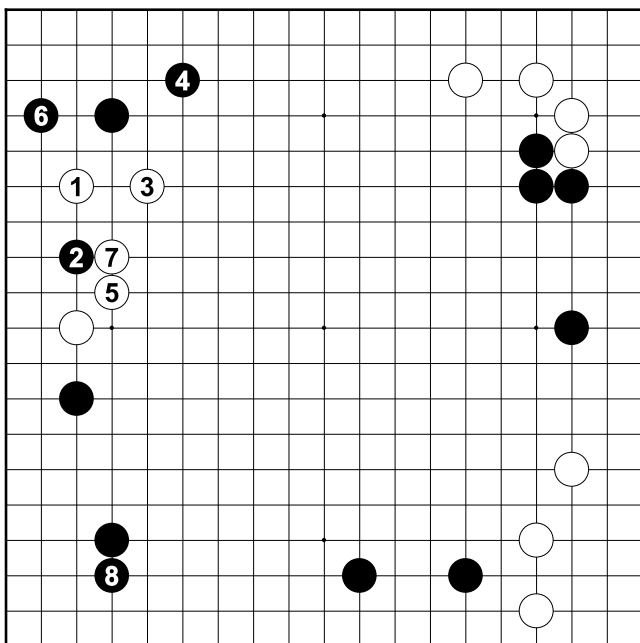
Fig. 2: Instead of Move 11 Cristian Pop played at A and extended at B, but I feel, that the shape in the real game has less aji.

Move 14: Black's stone is far from the corner, so White may think about tennuki.



Dia. 3

Dia. 3: After Black 13 in Figure 2, playing the sequence in Diagram 3 would be an alternative. A and B are becoming Miai-points.



Dia. 4

Dia. 4: After Figure 2 this would be the common opening.

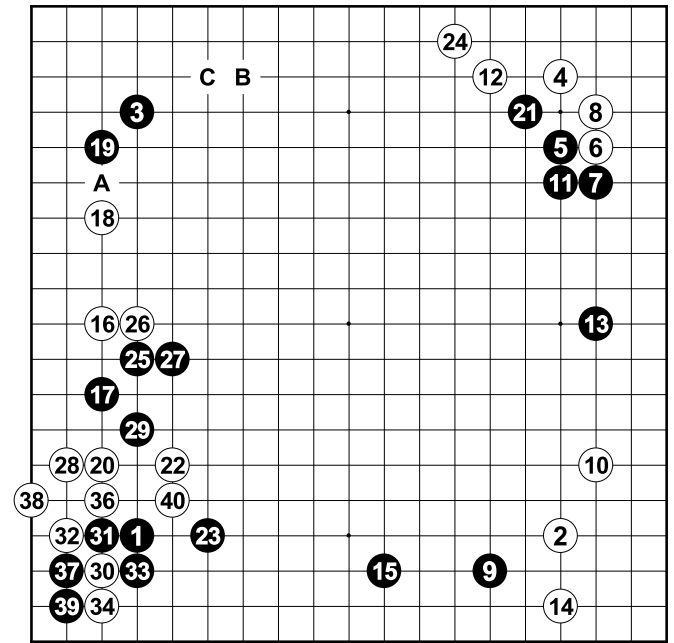


Fig. 3

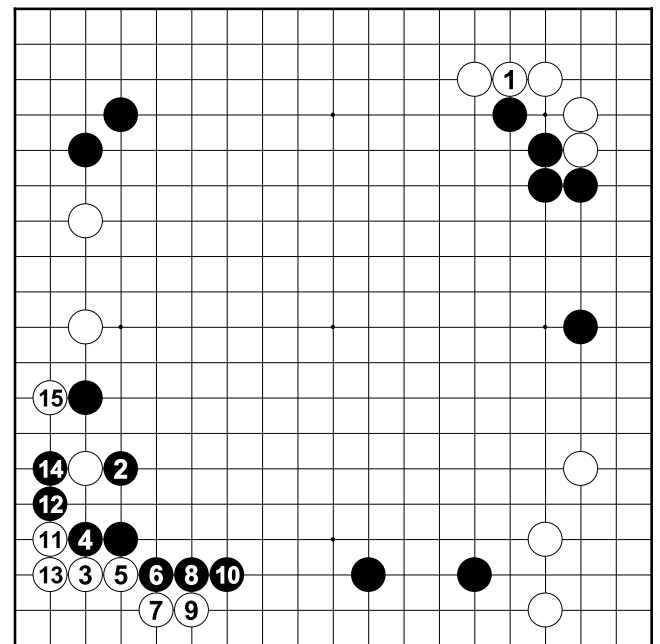
Fig.3: Move 18 is old-fashioned. Nowadays White is usually playing the kakari at A. Move 19: Black may also defend at B or C, but these moves are soft. Move 20 looks risky, as White's group is weak. Move 21 is a ladder breaker, White 22 after that is heavy. See Diagram 5 for an alternative sequence.

Move 25: Now White has two weak groups here. The fight is hard for him. Move 28 is a Tesuji. See Diagram 6 for another possible continuation.

Black has a choice at 29. See Diagram 7 for an alternative continuation after White 34.

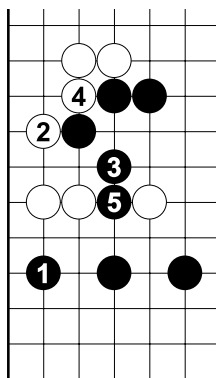
Move 35: The right timing, White 36 as an answer is a brave move. See Diagram 8 for an alternative sequence.

Move 40: Black has got some territory and White's group is still weak. Move 41 is the vital point.

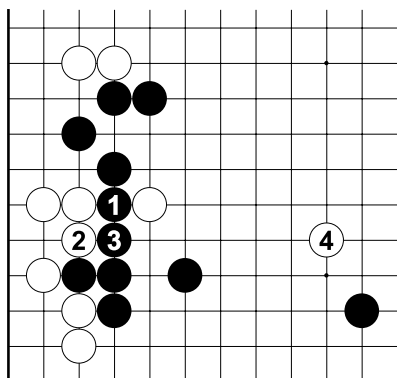


Dia. 5

Dia. 5: This sequence doesn't seem like the best way for White...



Dia. 6

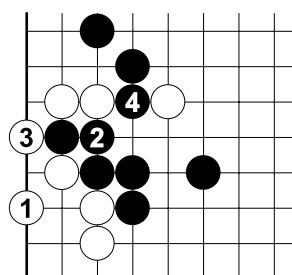


Dia. 7

Dia. 6: It's hard to say which order is better. This result looks very comfortable for Black too.

Dia. 7: This result would be too soft. White is keeping sente and he can easily reduce the moyo.

Dia. 8: This was my plan. White's territory in the corner would be much smaller.



Dia. 8

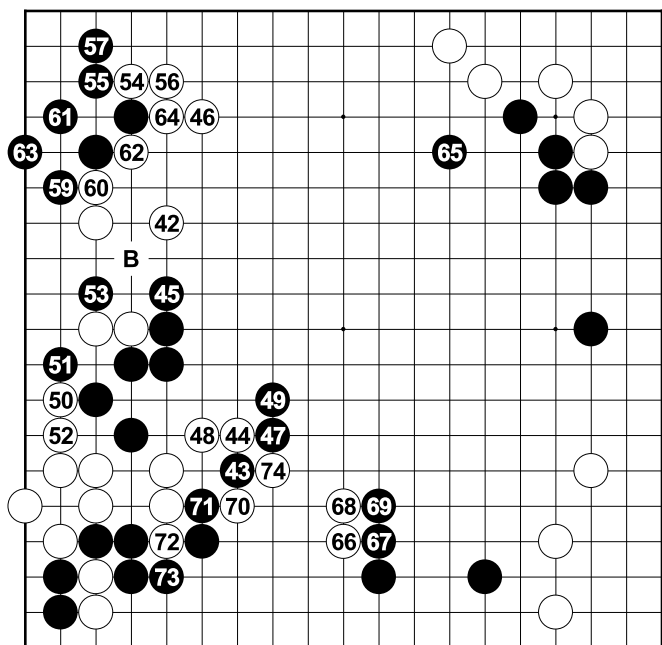


Fig. 4

Fig. 4: Move 42: If White plays hane at 45, Black can attack him at B. Move 43 is very painful for White. After Move 46 White's shape looks thin. Move 53: White's group is alive, but I got some influence by attacking it. Move 54 is bad, it makes Black stronger. With the sequence up to Black 57, Black gets a strong shape. Move 58 is a good tesuji. It helps White to defend his weak points. Move 65 is the vital point. Move 66: Black is leading, so White is trying to play actively. Move 70: An interesting plan.

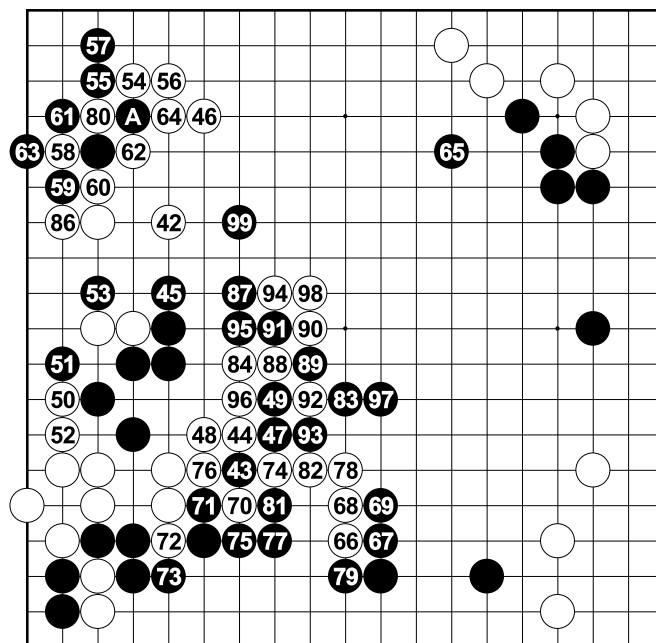


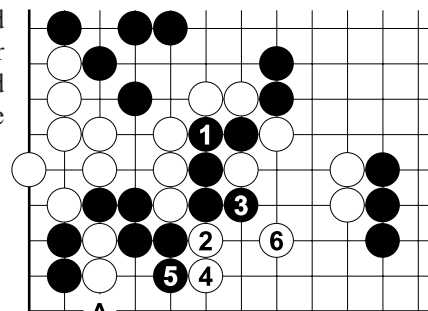
Fig. 5 (85 at A)

Fig. 5: Move 75: I am not sure, whether I could have connected directly or not. There are some alternatives to this move, one being shown in Diagram 9 and another in Diagram 10.

The result up to 79 looks comfortable for Black. Move 84: A brave plan.

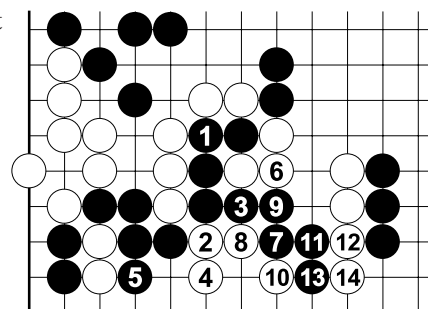
Is Move 94 necessary? I would prefer to keep the atari in reserve. Move 99: Now the position looks hard for White. He has got a weak group in the center.

Dia. 9: I was afraid of this fight. Later White can extend at A, attacking the corner.



Dia. 9

Dia. 10: Black can't play this way.



Dia. 10

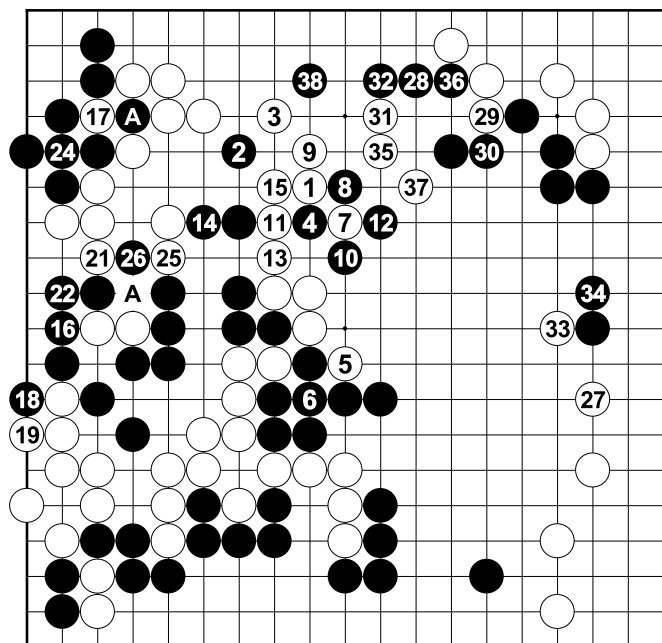
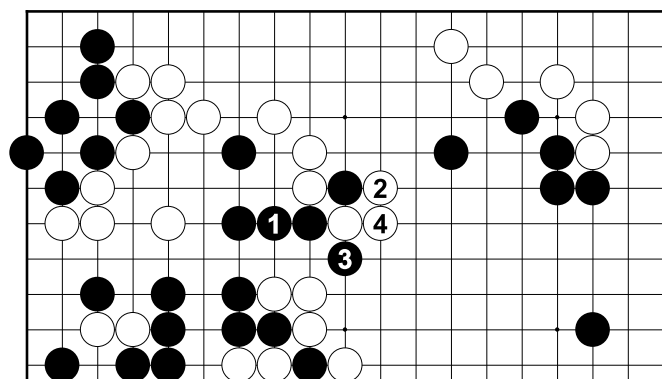


Fig. 6 (20 at A, 23 at 17)

Fig. 6: Move 8 is the standard tesuji. Move 10: Black could also play the sequence in Diagram 11.

I was happy with this result up to Move 13. After move 16 Black's group is completely alive. Instead of move 26 it is slightly better to defend at B. Move 28 is a very big move. Move 38: Black may defend the central stones as well.



Dia. 11

Dia. 11: It's possible to capture the central stones, but White's side would be too big.

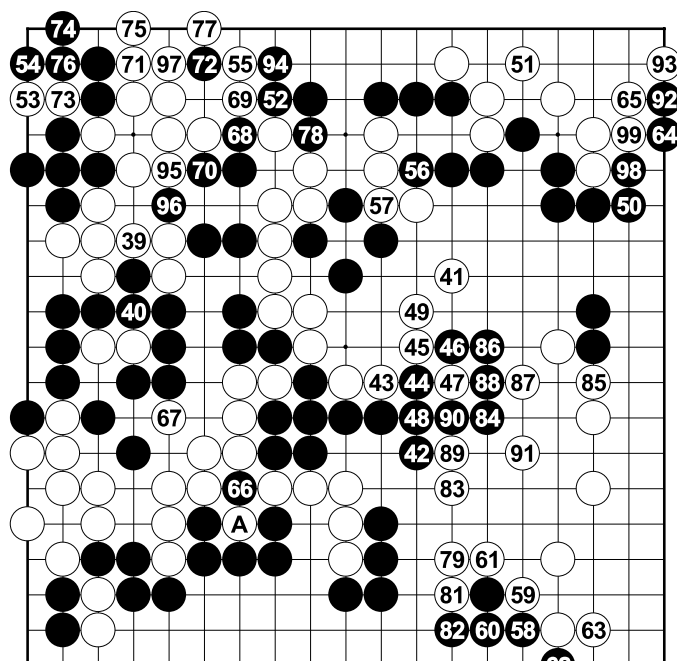
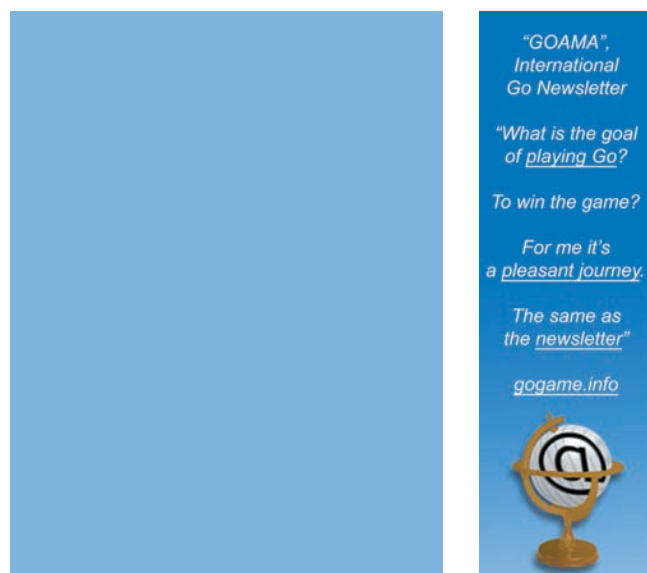


Fig. 7 (80 at A)

Move 42 is very solid. I thought it's enough for Black. Move 49 got a lot of points for White, but he is still behind.

Move 68: I decided to play actively here. After 72 the position is complicated, but it seems that Black cannot lose this fight. Up to move 78 both sides are alive. Move 79: White has to fight the ko at A.

Move 80 is big. Now Black has a clear 12-13 points lead on the board.

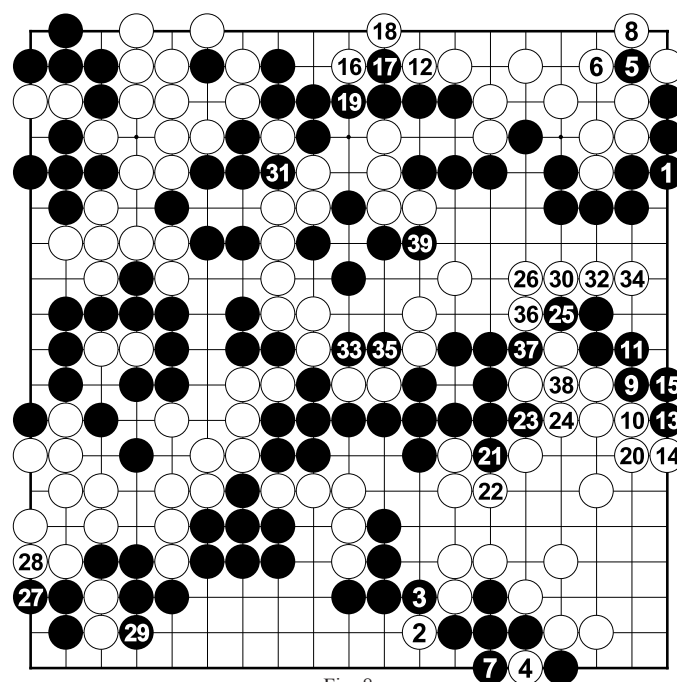


Fig. 8

Move 39: White resigns.

By winning this game I earned the right to represent Europe at the Fujitsu World Go Championship in Japan (April, 2008).

For more reviews and articles by Alexandre Dinerchtein, visit his homepage¹.

¹ <http://gogame.info>

Komoku Joseki: The Nadare

by Stjepan Lukac

The Nadare-Joseki is one of the most famous Joseki. Translated it means Avalanche and refers to the shape that looks like the approaching side overran the Komoku-point. This joseki is also considered quite complex as it has countless variations (like the “large avalanche”) which will be analysed in the next couple of issues. For now we’ll settle with the regular Avalanche-Joseki.

Figure 1: So far, so good. This is the root of the joseki. Black has now 4 possibilities to continue. A is the easiest and the one that we’ll have a look at first.

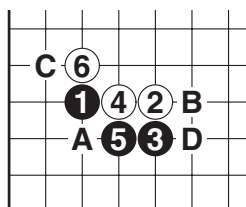


Figure 1

Figure 2: This is the regular continuation. The situation remains simple. Black gets the corner and White gets influence towards the center and the side in gote. Possible follow-ups for this shape are Black A or White B.

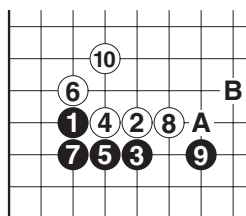


Figure 2

Diagram 1: Assuming that White has a strong position at the top right corner as in Diagram 1, he can also play A which may not do so much locally but is a great move concerning the whole board. However, it has a weakness. Black 1, followed by White 2 and so on are huge endgame-moves. Remember, not playing White 4 is careless and will let Black take the whole side.

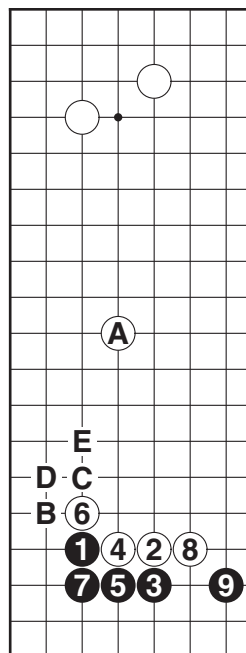


Diagram 1

Diagram 2: If White plays tenuki in Diagram 2, the clamp at 1 is possible. If black has a strong position at the top right he can chase the white group while building a big moyo.

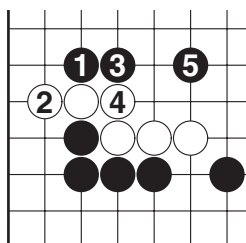


Diagram 2

Figure 3: This variation already looks way more complicated and has in fact quite a lot of different continuations. The common two continuations at this stage are A or B.

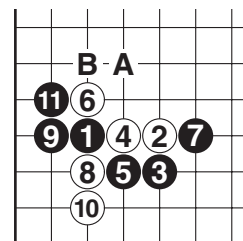


Figure 3

Diagram 3: This is one variation. White gets the corner and side influence in gote. The situation remains simple. Remember though, White musn’t omit 9. If he does, the following variation is to be expected.

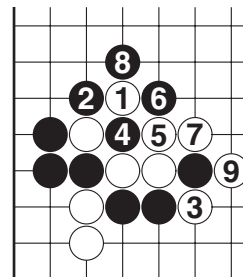


Diagram 3

Diagram 4: Black’s little faux pas costs him the side, even worse, he ends up in gote. This result is too good for Black, White musn’t allow it!

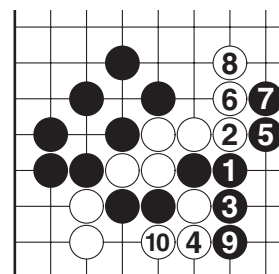


Diagram 4

Diagram 5: Connecting at 3 is just plain wrong. It allows Black to take the corner and create excellent influence towards the lower side while White’s group is still floating. Notice, there is no way for White to live in the corner.

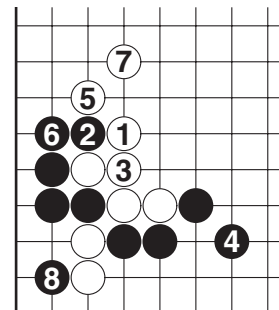


Diagram 5

Diagram 6: Black 2 is dubious. Playing this lets White encircle Black. However there’s still quite a bit of fighting ahead. But judging from this position, it will clearly be easier for White than it will be for Black.

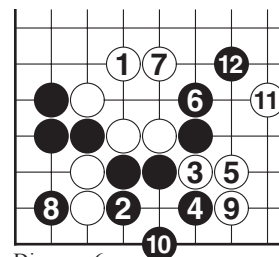


Diagram 6

As already mentioned the nadare joseki has plenty variations at which we will discuss in the next couple of issues. If you would like further information on these or other joseki, you might profit from reading 38 basic joseki¹ or go through the variations online, eg. at senseis library².

1 “38 Basic Joseki” by Kosugi & Davies, Published by Kiseido

2 <http://senseis.xmp.net/>

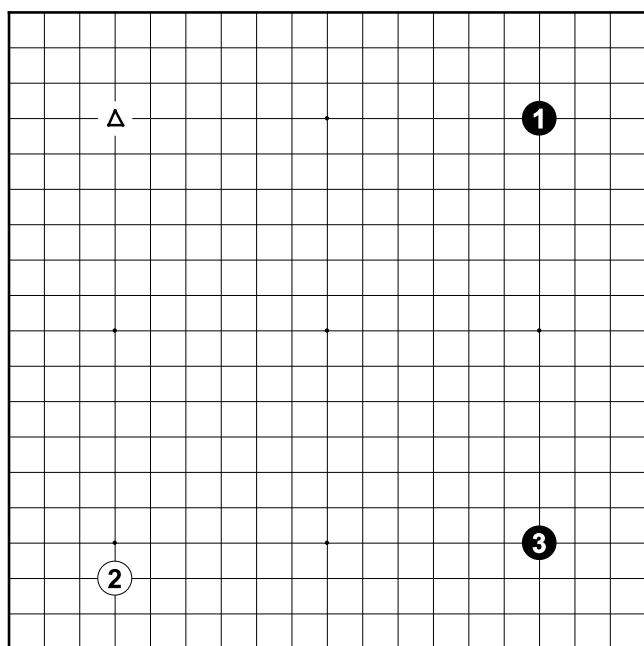
Fuseki: Where to start

By Mario Zani

Welcome back to our little opening theory section. Fortunately I found proof that everyone is able to create their own style and that moves which are meant to be unconventional also have the possibility to become successful.

An example of how easy it is to write a bit of Go history (when you are a professional player) was shown to us in 2003 by Lee Changho. Just on move 3 in a game against Cho Hunhyun he created a new opening pattern by playing a move which hasn't been played at professional level before only because it was thought to be an uninteresting position.

The Proof:



Dia. 1

Black 3 is the ominous move I was talking about. Normally a move in the upper left corner is supposed to be good. The apparent reason why 3 is said to be bad is that it's difficult to approach the other corners and make the stone work properly. Lee Changho played the move anyway and won the game by resignation.

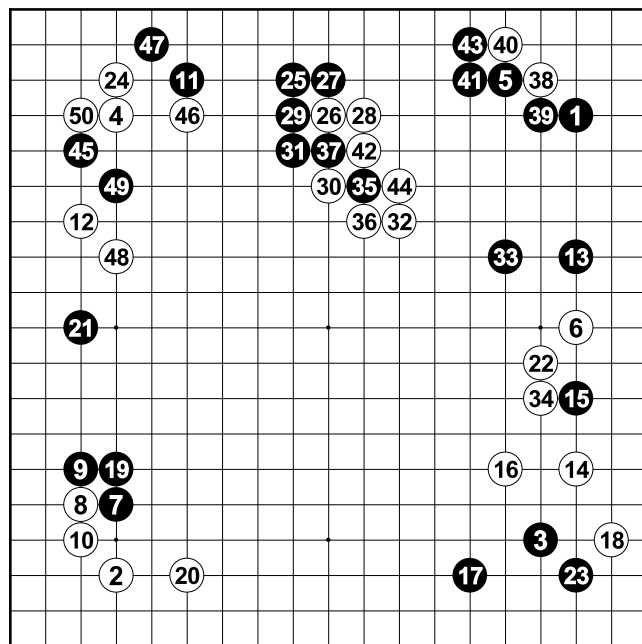
However, we amateurs always knew that this move was a good one! ☺

Game 5

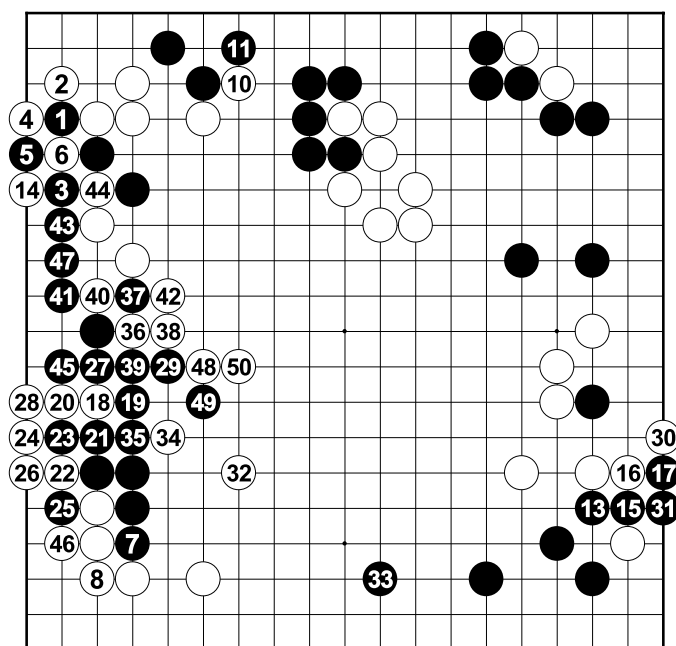
White: Cho Hunhyun (Komi 6.5)

Black: Lee Changho

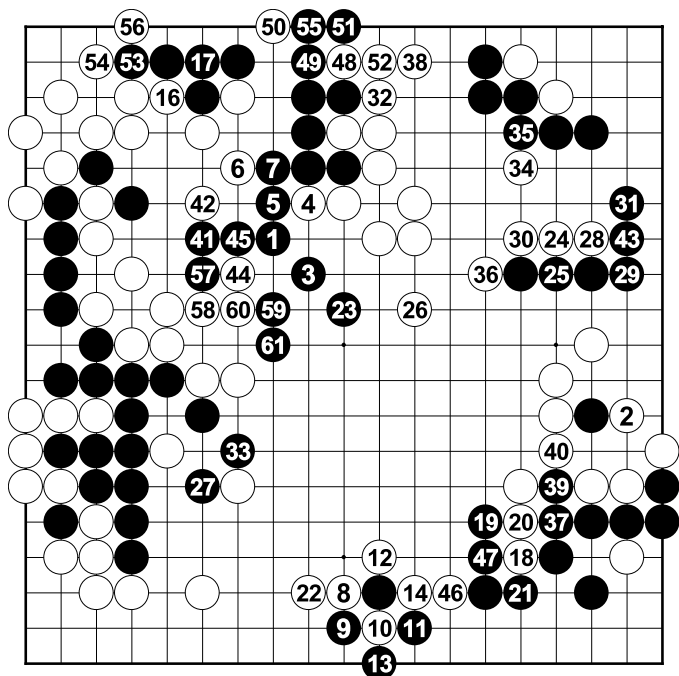
161 Moves, Result: B + R



Dia. 2 (Moves 1-50)



Dia. 3 (Moves 51-100) 9 at 1, 12 at 6

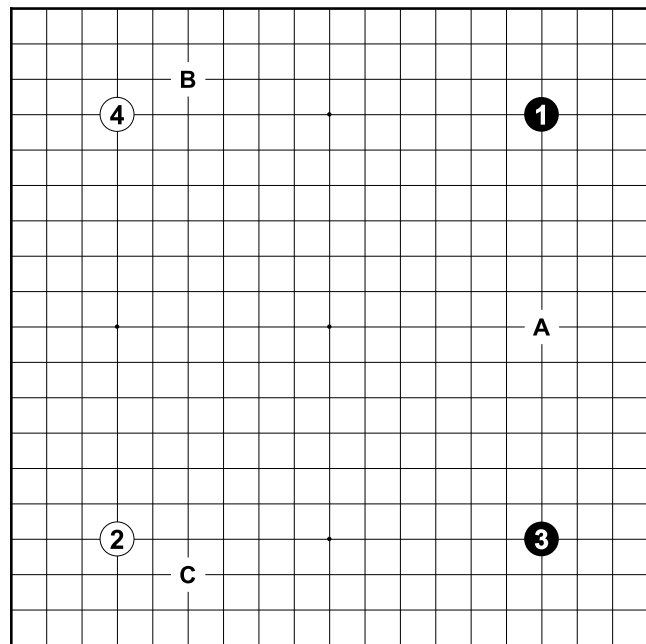


Dia. 4 (Moves 101-161) 15 at 10

Ni-Ren-Sei (二連星)

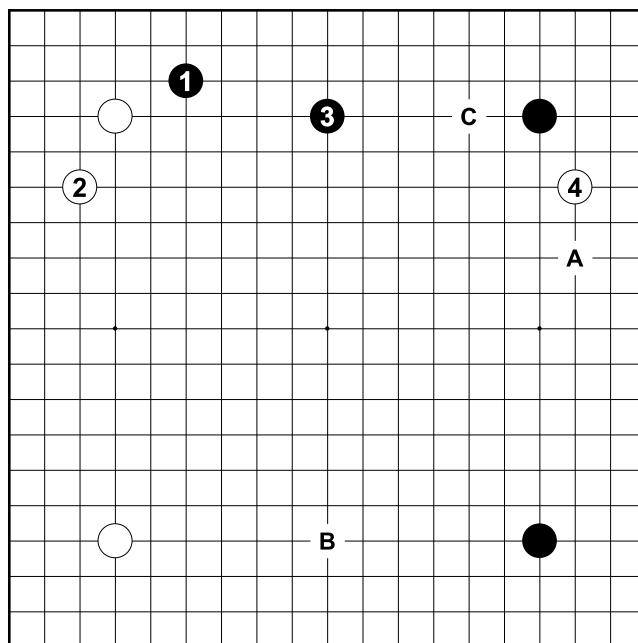
Ni-Ren-Sei means “two stars in a row” in Japanese. After looking at the rather static San-Rei-Sei opening in a earlier issue I thought it would be a good idea too see a more flexible way to play with two star points.

In modern times of Go it's a very common beginning. Despite the fact that it has been played for hundreds of years in handicap games it had only become popular for even games in the New Fuseki Era in the 1930s.



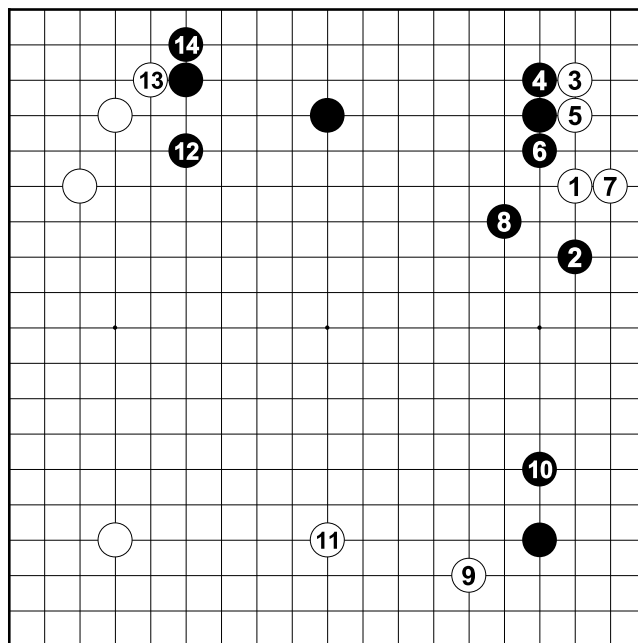
Dia.1

Dia. 1: This is the so called “Ni-Ren-Sei” position. Another Black stone at A would lead to San-Ren-Sei.



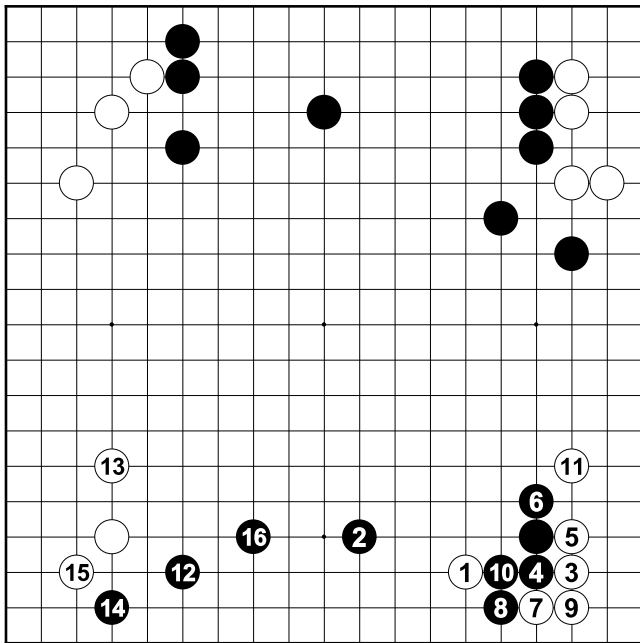
Dia.2

Dia. 2: Instead Black makes a positive approach to white's Ni-Ren-Sei position, then extends to 3 and Whites approach at 4 is a natural response. We are interested in the variations after White 4.



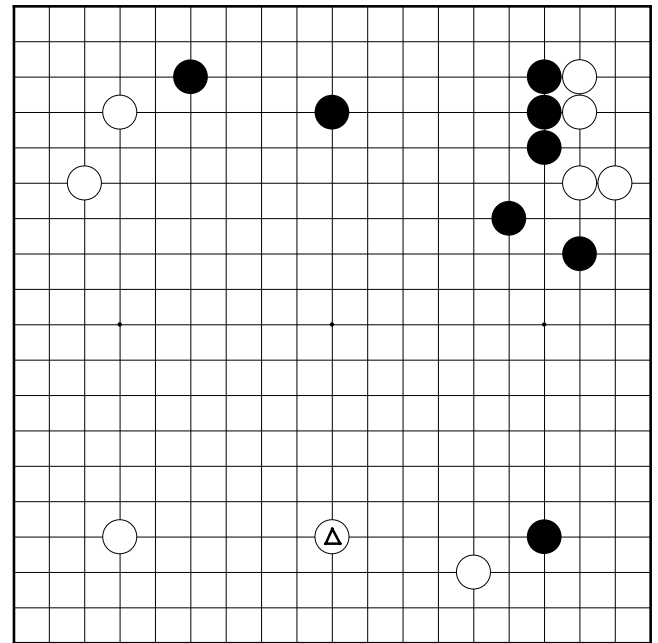
Dia.3

Dia. 3: As answer to the approach Black usually pincers and a basic joseki follows. The continuation up to Black 14 results in a even Position.



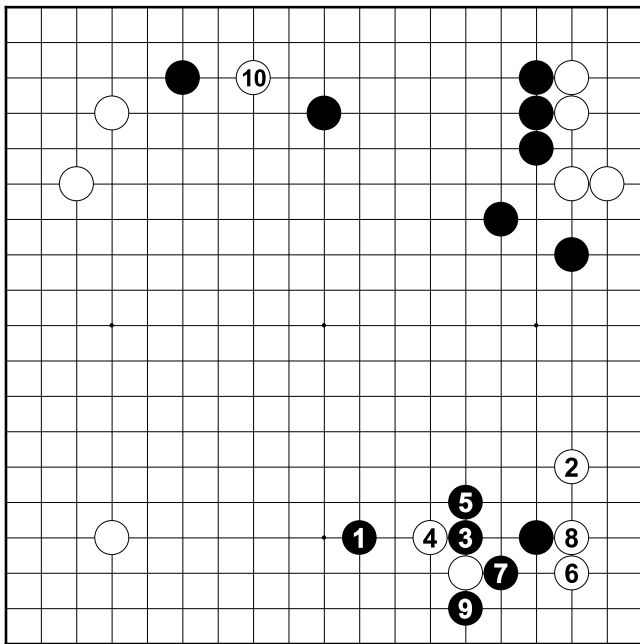
Dia.4

Dia. 4: Another way to answer White's approach to the lower right corner is the black Pincer at 2. Black gives up the corner and takes the lower side. Even if White has 3 corners now, this result is not bad for Black.



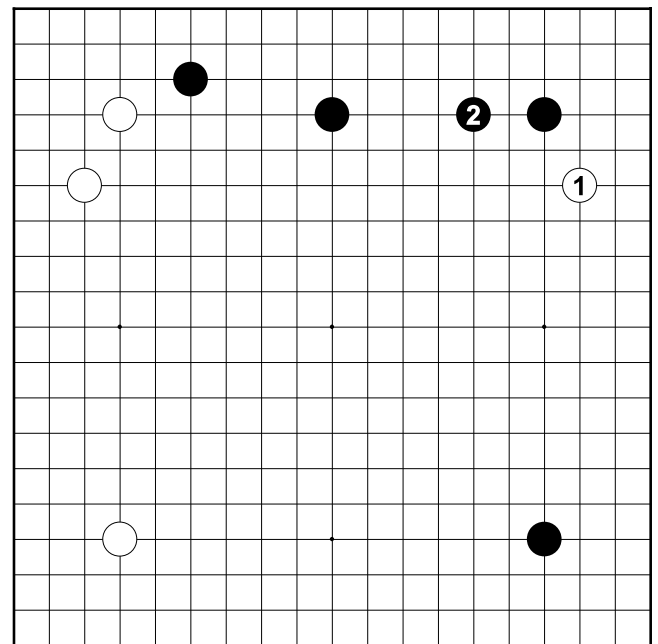
Dia.6

Dia. 6: To play the marked stone instead of approaching the lower right corner is also possible. It is a reasonable move if you don't want to play aggressively.



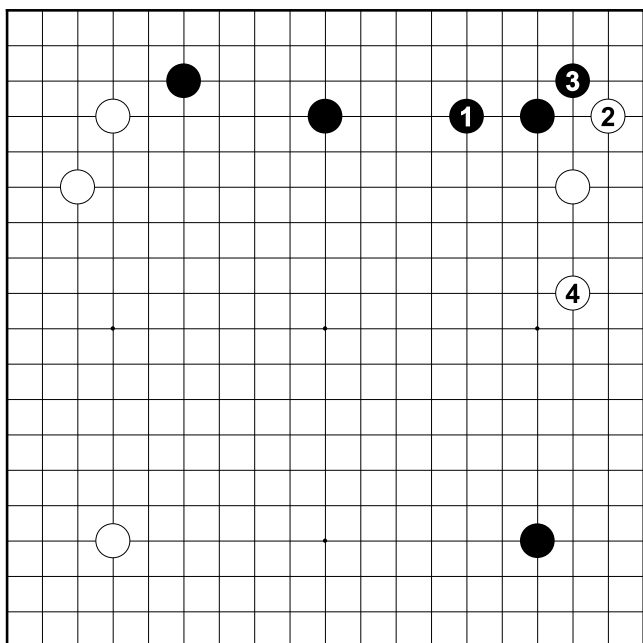
Dia.5

Dia. 5: It's up to the white player whether he wants to go with this plan or keep the initiative by sacrificing 2 stones to get sente and invade Black's top position. However, this is an aggressive way of playing.

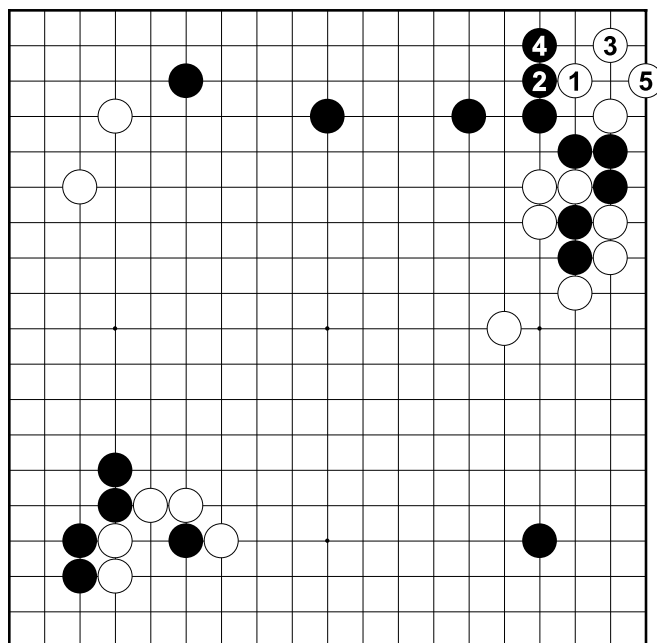


Dia.7

Dia. 7: Instead of the pincer in dia. 3 the simple one-space jump is a good idea. This move's purpose is only to simplify the position.

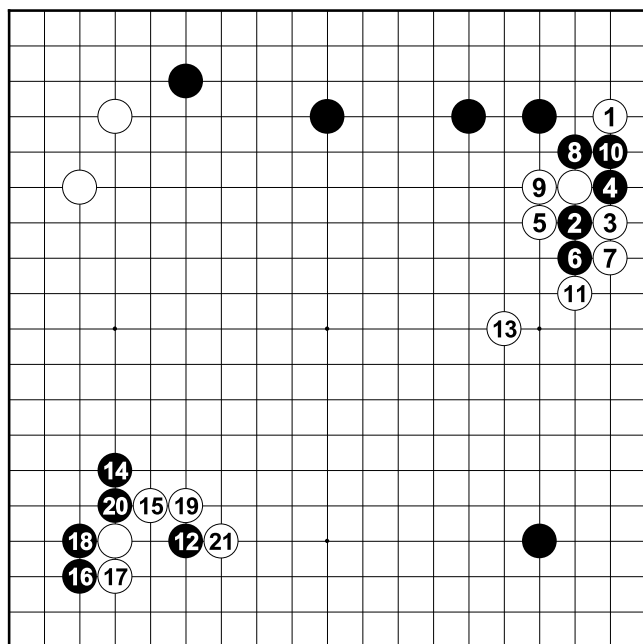


Dia. 8: Sliding into the corner with the knight's move of 2 is a common way to settle a group. The normal Black response with 3 is a bit too passive and the result is slightly favourable for White since his group is easily settled.



Dia. 10: At some point in the game white can come back to its stone in the corner and live with the shown sequence.

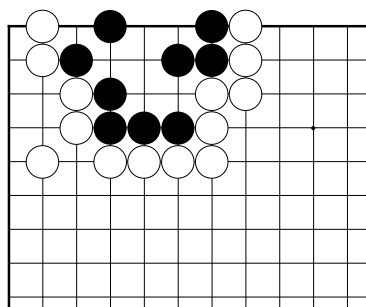
There are other ways to answer Black 2 in dia. 9, we will discuss them in a future issue.



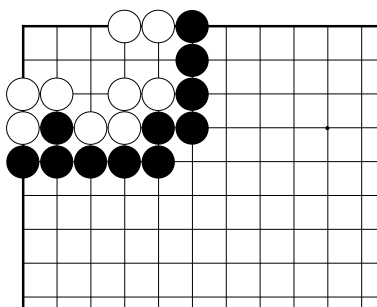
Dia. 9: Attaching with 2 leads to a more interesting variation for Black. White has to play 13 to break the ladder. Black is getting a dynamic position.

Tsumego

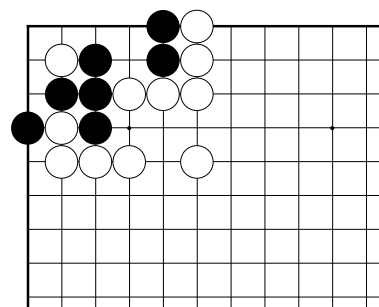
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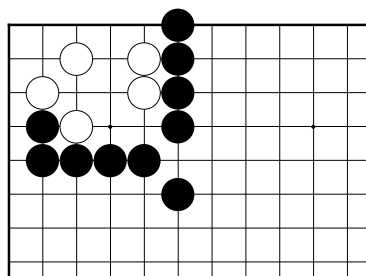
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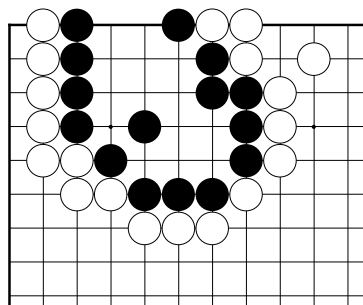
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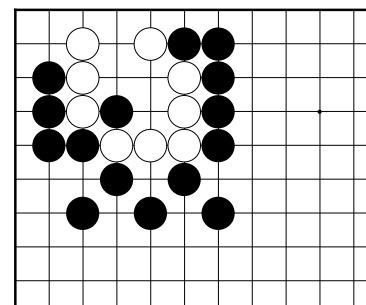
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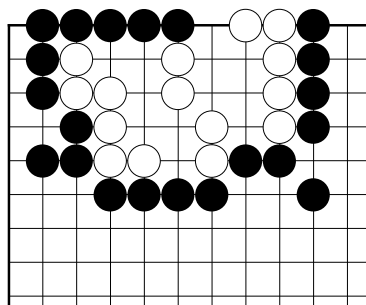
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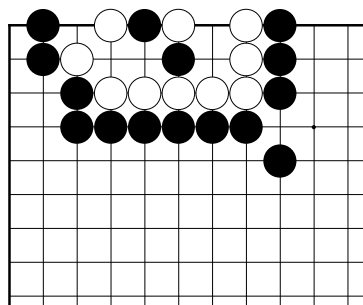
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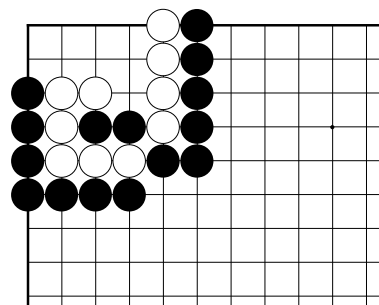
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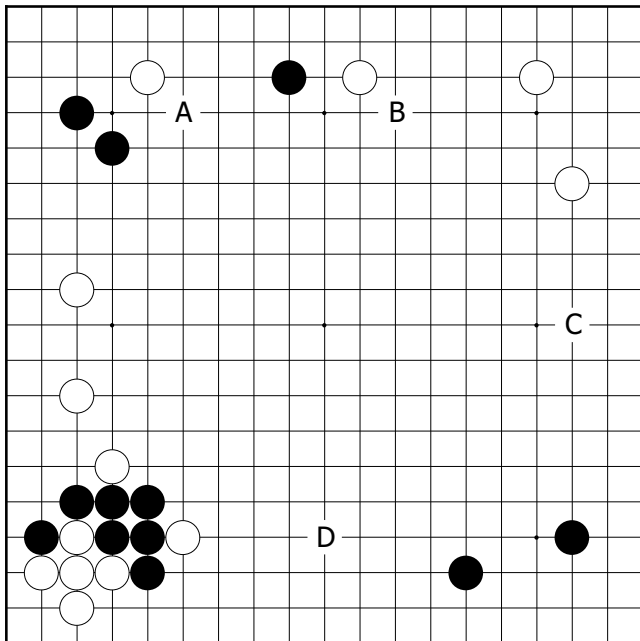


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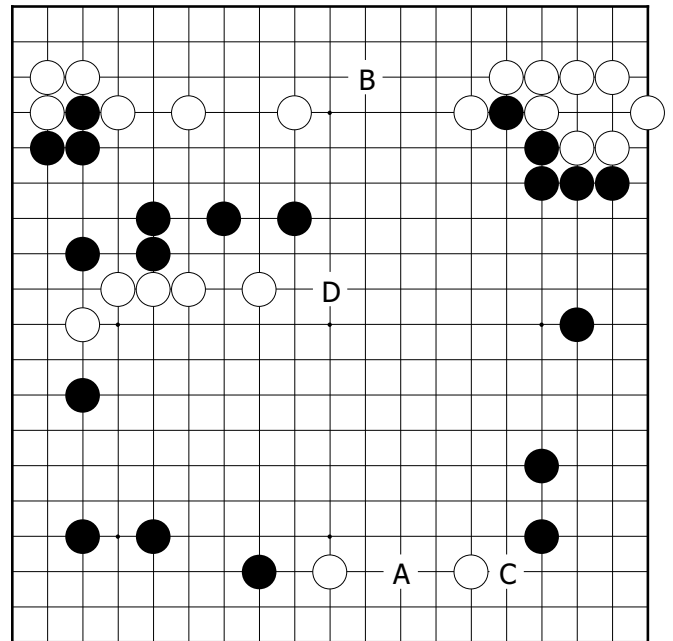


Fuseki Problems

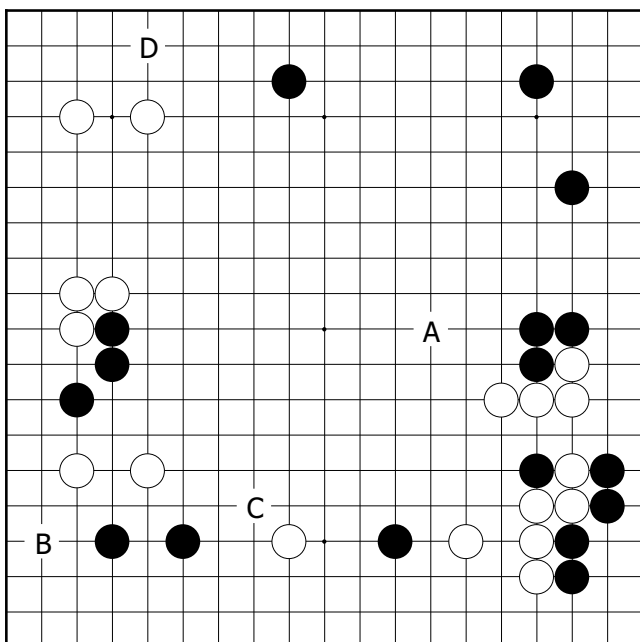
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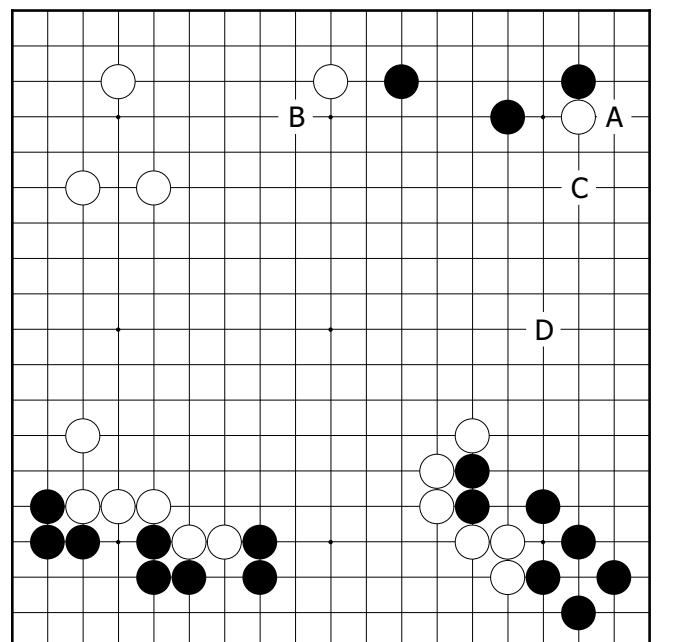
2



3



4



Always Black to move. Solutions on Page 24.

The Go Club

by Josef Renner

Three years ago I spent several months in Japan. One time I was visiting my go teacher who lives in a small city in western Honshû. As his house was already crowded, I was allowed to stay at the local go club (yes, it was awesome! maybe my best holidays ever). During this time I wrote the following Text when I had nothing to do one morning (the go club doesn't open until 1 pm).

The place is a premise in a backstreet. The two-storey house doesn't stick out particularly. However, in big letters the club's name is written above the entrance.

One enters through sliding doors. There's a counter to the left and two armchairs and a sofa form a small lounge to the right. Straight ahead are several rows of low tables, each of them equipped with two go boards. Many ventilators and an air conditioner cool down the sticky air. It smells of cold cigarette smoke.



The club opens at one o'clock in the afternoon and closes at ten in the evening. Two hours before opening, Ms. Tsujita arrives. She cleans the floor, the tables and the go boards and opens the net curtains of the front windows. As soon as the club opens, the first players arrive. Till 4 pm there's already a dozen of them and the atmosphere is lively. It's neither quiet, nor noisy. The clicking of stones is heard when they are played next to each other and a dry bang, when they are slammed into an empty space on the board. Many players are in the habit of rummaging about in their bowl of stones while they are thinking. They sigh, exclaim in astonishment and laugh once in a while. Some of them are muttering to themselves while completely absorbed in the game. There are players who are in the habit of placing their stones unprecisely and their unnerved partners have to slide misplaced stones into the right place after almost every move. As soon as a game is over, a new one starts. Some of the players replay their game in order to figure out mistakes or to try some variations.

Players without partners are watching the games of other players. It is considered impolite to comment on ongoing games of other people but many players still do. They count the points, predict the outcome and make praising or disapproving remarks. Stronger players point out mistakes, show which variation of moves would have been correct and then restore the situation on the board. This has a demoralizing effect but it seems to be the strong player's privilege.

Most players play quickly without thinking too long. They have many years of experience and are able to judge most positions quickly and deliberately decide their next move. Only if a situation seems tricky, or if the opponent appears to have the advantage, a player takes some time to think of some countermeasures.

There are also players who like to take their time for every single move. Sometimes one doesn't know if they really are thinking or if they just gaze at the patterns on the board, completely releasing their mind. With notorious slowplayers one better tries to negotiate a time limit and then uses a tournament clock.

The walls are covered with tables and charts showing results of ongoing tournaments within the club. In a niche in the wall there's a tv-set showing a baseball game or the news but nobody pays much attention.

Ms. Tsujita serves coffee, iced coffee, beer or vitamine drinks. A large thermos with hot tea is standing on the counter and next to it a box with teacups. Everyone can help themselves to it. Behind the counter there's a huge cupboard with dishes. Next to it long stripes of coffee vouchers are attached to the wall. When a go player orders a coffee,



Ms. Tsujita rips one of them off that player's stripe. Later in the afternoon Ms. Tsujita is replaced by Mr. Kono. He is a go player himself, while Ms. Tsujita isn't. She's the widow of one of the go club's founders. I don't know why she does this work. But she's always good-humoured.

Most of the players are between fifty and sixty years old. The oldest one is a ninety-one year old grandpa who seems to be fit as a fiddle. The second oldest guy is eighty-one. He recently told me that he ordered the oldest guy to get one hundred years old! They both are very strong, by the way. Besides two or three secondary school students dropping in regularly there are not many young players.

The go club was founded only ten years ago. Seven players invested some money, around 70'000 € to set everything up. Now the club is running by it's own means. The players pay a monthly fee of 5000 yen (about 30 €). A single entry costs 600 yen, twelve entries cost 6000.

Seemingly it was forbidden to smoke in the beginning. But two of the seven founders are hard smokers themselves, so the no-smoking policy was soon abolished.

Mr. Mori, one of the strongest players, is chain-smoking. His left index finger is brown of nicotine. He has the awful habit of hardly ever dropping the ashes of his cigarette into an ashtray. Most of it just falls to the ground. Therefore you can instantly tell where he was sitting even after everybody has left in the evening. His clothes also get their fair share of ashes by the way. There's a second Mr. Mori who is a much

weaker player but smokes as much as his namesake. Both of them don't stub out their butts so they keep gleaming and smoking in their ashtrays. One day, two stones were lying in stronger Mr. Mori's ashtray. When I called his attention to it, he threw them back into his bowl without even wiping them clean. Japanese men can be quite sloppy sometimes.



Mr. Yamada is living in the upper floor of the go club. He is the club's caretaker. At the same time, he is the club's strongest player. He is going out every other day to play mah-jong all night. He then passes the next day sleeping on the sofa in the entrance to the club. His main interest is history, especially chinese history. When he gets going there's no holding him back and he talks about it for hours. Usually his stories lead to a subject of current or future world policy and how extremely complex that situation is.

In the evening, people start to leave. Some of them go to the tiny sushi bar around the corner. Mr. Takeda, the sushi chief used to be a go player himself, but he has no time to come to the club. When he is not busy at work he has to take care of his special supertiny bonsai collection. And he prefers karaoke to playing go anyway. "The world doesn't consist of black and white stones only!", he tells me.

I never bothered to give this text a neat ending, as I just wrote it to kill time. But at last I am going back to Japan in two weeks and of course I will visit my favourite go club again! Maybe I can write a follow-up for the next issue of Suji.

Upcoming swiss Go tournaments and events

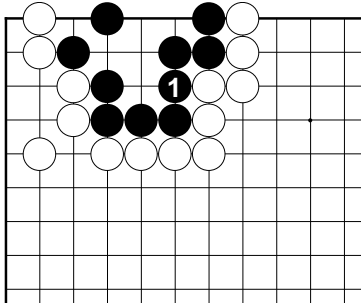
September	15 th - 16 th	Swiss Pairgo Championship	Riederalp / VS
October	27 th - 28 th	Tournament , Veyrier (GE)	jmlouis@vtx.ch
November	10 th	Tournament, Winterthur	http://www.freimann.eu/go
November	24 th - 25 th	Tournament, Luzern	muellerdo@gmx.net

Galleries and results to the events can be found on <http://www.swissgo.org>. If you have pictures or movies you want to submit, please either upload them yourself or send them to us¹.

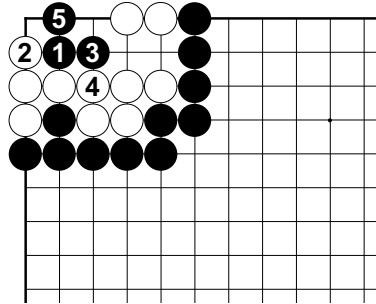
¹ suji@swissgo.org

Tsumego Solutions

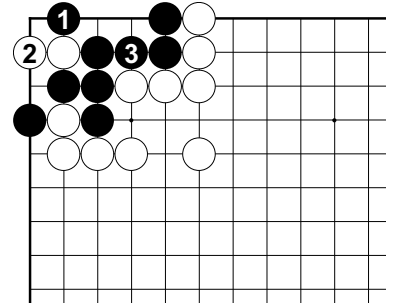
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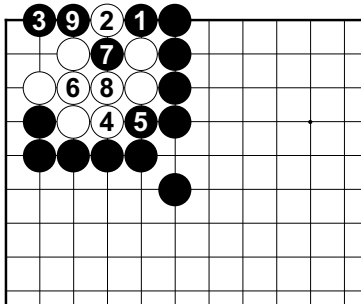
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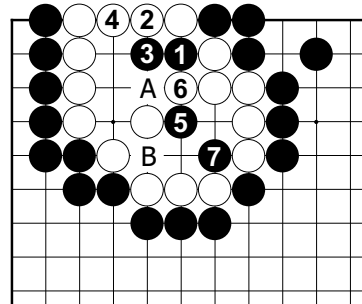
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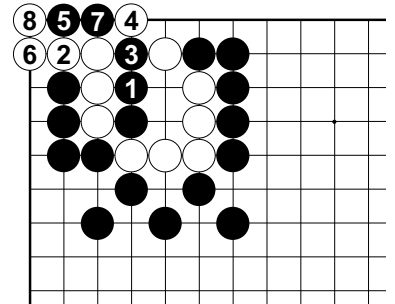


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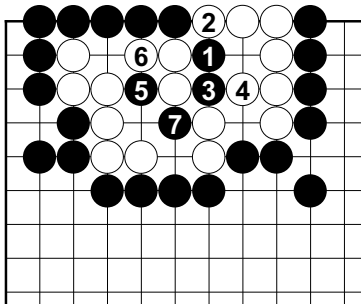
A and B are miai

6

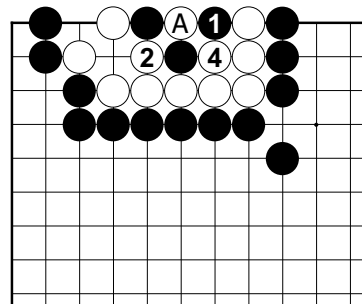


9 at 7

7

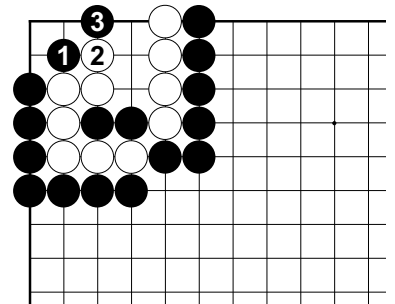


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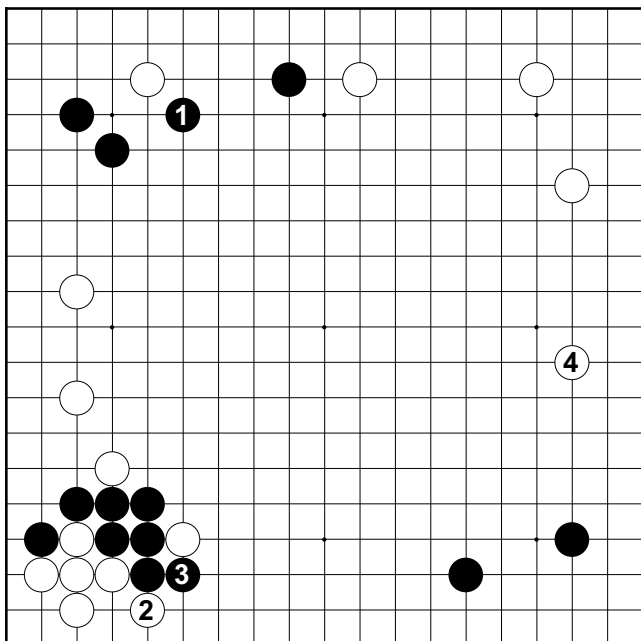
3 & 5 at A

9

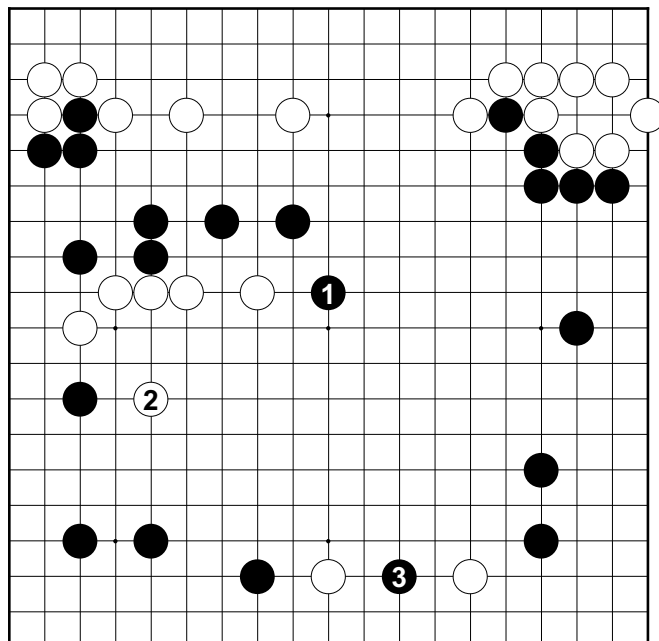


Fuseki Solutions

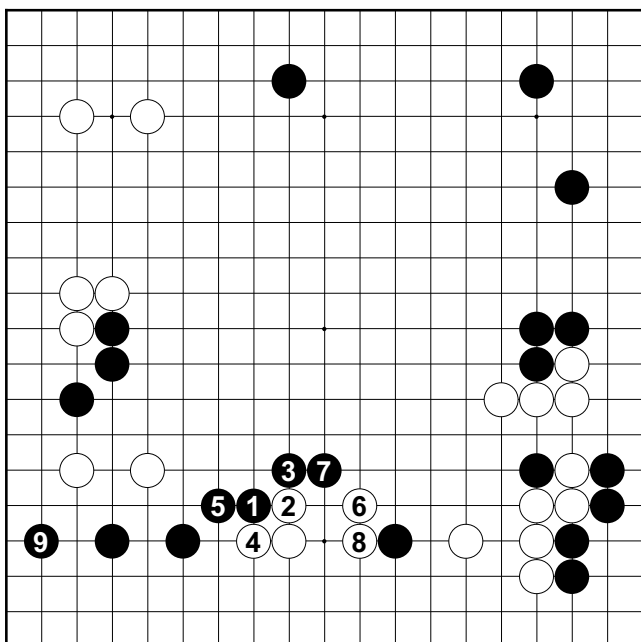
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